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Lantern slide by John Wells Rahill of a Russian Orthodox church and pastor's house in the winter of 1917-1918. Photo by Anton Orlov

The Magic Lantern Society of the United States and Canada

www.magiclanternsociety.org

The Hudson River in Winter: Moving Panoramas and Dissolving Views

It is a marvelous transformation when the flowing Hudson congeals under the touch of the Frost King, and becomes a solid plain—gone from sight as if it had never decorated the landscape, and had never been depicted on the maps. Where not the play, the flashing, the changeful expression upon its broad face…. Where is that gay and **moving panorama** which passed along with its tide? I behold a crystal pavement and a highway, where the white sails gleamed in the sunbeams, or the phantom fleets glided beneath the silent moon. I gaze no more on those sweet pictures of peace reflected in its bosom from the exquisite shores, ear not is musical murmurs, its soft splashing over the pebbles or among the rocks. I look out of my windows in the morning, and it is gone, as if it were really obsolete, passed away into the deep, dark ocean of eternity, leaving only to remembrance its visions of beauty and romance….

At the beginning of March there were some balmy days; the south wind blew soft, and the skies were blue, and violets peeped. We began to look out for a **"dissolving view,"** which should restore the loved, lost Hudson again.

Oliver Optic's Magazine,
March 19, 1870, p. 183.

Here in New England, we didn't really have a winter this year—we had a bit of winter in October, fall weather in January, and summer weather in March. The rivers and lakes did not freeze, and for the most part, the snow did not fall. In place of the usual earl March snowstorms, we had daffodils and flowering trees. Nevertheless, the wintery scenes of Russia on the front and back covers of this issue provide a suitable theme for the Winter *Gazette*. These pictures introduce our cover story about the travels of a YMCA missionary, John Wells Rahill, in Russia, China, and Japan in 1917. The article was contributed by Anton Orlov, a Russian-born photographer who is a relatively new member our society. He describes the chance discovery of a treasure trove of hand-colored slides, along with an original lecture script, that form the basis of his article.

The second feature article also deals with the chance discovery of some photographic slides, in this case, slides that I discovered on Ebay that show scenes of Hartford, Connecticut, near where I live. These slides are of considerable historical interest, because the show the three days of celebrations connected with the dedication of the stone-arch bridge across the Connecticut River in 1908. This bridge, now called the Bulkeley Bridge, carries Interstate 84 across the river and was considered a marvel of engineering when it was built. The lantern slides, some of which are shown in the article, provide a rare glimpse of the parades and other activities surrounding the bridge dedication.

This issue also has an unusually large number of book reviews, mostly written by me, but also one contributed by Debbie Borton, our society President. It appears that books related to magic lanterns are being published more and more frequently. Several of those reviewed in this issue are important scholarly contributions.

Finally, there is a short Research Page, with an eclectic assortment of short summaries of recent academic research on magic lanterns and related topics, including a special issue of the journal *Early Popular Visual Culture*, which is available to our members at a substantial discount.

I have several relatively long articles from different contributors waiting in the wings for future issues, but as always, additional articles on magic lantern history are welcome.

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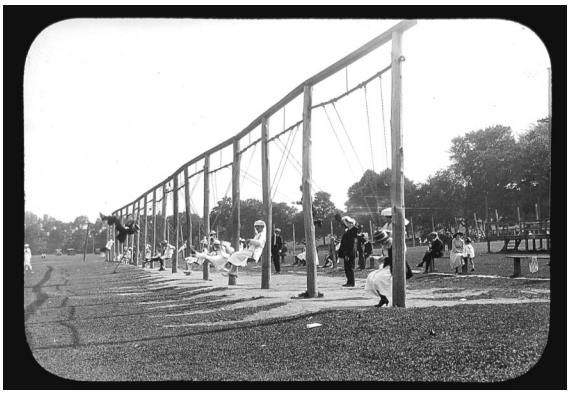

Men and women playing on swings in Colt Park, Hartford, Connecticut, 1908. Wells collection.

John Wells Rahill's Journey Around the World with the YMCA

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In 2005, I was asked to come to a residence in the wine country of Northern California to translate Russian writing on some old photographs. Awaiting me there was a set of nearly 600 magic lantern slides, which, I was told, was created in 1918. The images covered a wide range of subjects, and the slides were in complete disarray. Along with the slides were approximately the same number of lecture cards, the original black and white contact prints (with about 150 or so extra ones that were not duplicated into slide format), and a Bausch & Lomb Balopticon of the kind that does both reflective and transparency projection, patented in 1917, in nearly new condition. The slides were recently exhumed after 80+ years in storage by the granddaughter of the original photographer after her mother's passing.

I instantly fell in love with the images. Besides appearing very important in a historical sense, they struck a very personal note with me. There are images of the Siberian town where my mother's side of the family was living in 1918, and a photograph of barricades on Arbat Square in Moscow, where 60 years later, I would be born. I also was struck by the attention to detail and the seemingly very high degree of craftsmanship that went into the coloring of the slides. After some negotiations and a series of ramen noodle dinners, I purchased the images earlier this year and am now researching the particulars about their origins and history. The search is proving more difficult than I imagined, and most of the information in the following article had to be deduced from the note cards that came with the images.

It was the summer of 1917. World War I was dragging on in Europe. The Bolshevik revolution was brewing in Russia. A 28 year-old pastor by the name of John Wells Rahill had just witnessed the birth of his daughter, his first and only child.[1] In the previous year, Mr. Rahill had received a Bachelor of Divinity degree from Yale University.[2] His subject was "The Contribution of Christianity to Socialism," and he had a special interest in Russia. While serving as a pastor at the Calvary Church in East Cleveland, Ohio, he enrolled with the War Works department of the YMCA, and, on October 7th 1917, was sent to Russia to work with the troops on the Northern front.

The Russian branch of the YMCA was opened in 1900 under the rule of the Empress Alexandra. To support it, an American named James Stockton created "The Light House" project. Its goals were stated as: "Profound respect of the Russian culture and traditions of the Orthodox Church - development of the spirit, mind and body."[3] From 1915 to 1919, over 400 members working for various branches of the YMCA had passed through Russia. That period marked the peak of YMCA's activity there. The main Moscow office of the YMCA was shut down by the Bolsheviks in 1919, and the YMCA would not return to Russia for the next 70 years.

Mr. Rahill's journey would last seven months and would take him all the way around the world. He saw it all, from the trenches and encampments of World War I, to Moscow months after the Revolution, the Trans-Siberian railroad and the Volga, Mongolia and the villages of China and Japan.

John Wells Rahill (right). The original lecture card reads: "We Three: Brown, Rahill, and the doctor's Son crossing the river above Pskov." The leather case from the Eastman Kodak camera, which Mr. Rahill used, can be seen around his wrist. From a lantern slide. Photo by Anton Orlov.

This image came with a note card: "Buying and selling boots. Market place Samara. A pair of boots would exchange for a whole beef when I was in Russia." Photo by Anton Orlov from a Rahill lantern slide.

The inside of the Soldier's Club with a banner in Russian reads: "At this school a soldier's club has been organized by the American branch of YMCA." Photo by Anton Orlov from a Rahill lantern slide.

John Wells Rahill in Russia. The lecture care for this slide reads: "Three Russian boys and Myself in front of a Russian house under wood." Photo by Anton Orlov from a Rahill lantern slide.

See p. 23 and the front and back cover for additional images of Rahill's lantern slides in color.

He would use his Eastman Kodak camera to photograph Cossack, Russian, German, and British troops. In Moscow, he photographed shell-ruined buildings, and in the rural villages across Russia, he captured the peasants whose lives were about to undergo major changes. His YMCA coworkers sometimes were photographed by the Soldier's Clubs, which the YMCA was establishing in the war-torn area.

For several months, Mr. Rahill lived in a small town not far from the front lines of the Northwestern front. Valka is currently divided by the Latvia-Estonia border. While there, he visited the trenches of the front lines and photographed soldiers, dug-outs and bunkers, and even managed to catch in action what appears to be an exploding shell.

Russian soldiers at a large bunker towards the northwestern front lines. Note the guitar – not many images exist documenting WWI troops with musical instruments. Photo

As a YMCA secretary, Mr. Rahill was put to the task of organizing rest and recreation for the troops and set up a soldier's club. According to the only field report I was able to track down, on one night there were over 1,000 cups of tea served, and over 100 people were enrolled in the English language class.[4] The note also briefly mentions that a row with the troop command had arisen over the control of the club. The collection includes several photographs that show the outside and the interior of the club in Valka.

As the YMCA was running into difficult times in Russia due to the war and Revolution, many members, including Mr. Rahill, had to make their way home using the Trans-Siberian Railroad. According to his notes that came with the slides, the journey, which ordinarily took 8 days, took them 23 days. The delays gave him ample opportunities to photograph YMCA secretaries interacting with the crowds and the many trains full of soldiers, both Russian soldiers coming back from the front and German prisoners of war going back home from Siberia.

German and Russian soldiers on Trans-Siberian railroad. Some of the YMCA secretaries were assigned to oversee the return of the German prisoners of war back to Europe from Siberia and the demobilization of Russian troops from the front and their return home. Photo by Anton Orlov from a Rahill lantern slide.

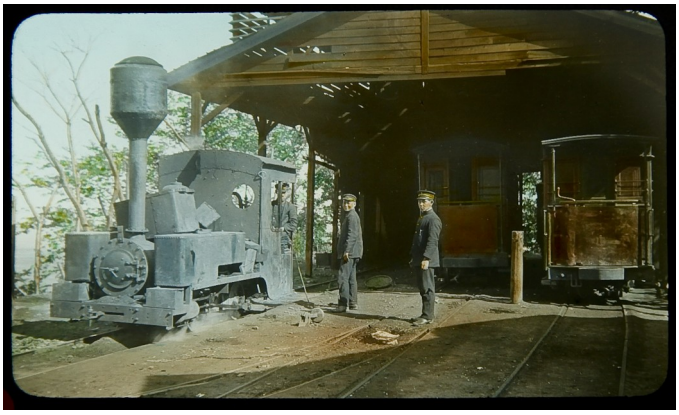
Apartment building in Moscow ruined during the 1917 Bolshevik revolution. Mr. Rahill captured the destruction of many such buildings including the famous Metropol Hotel. Photo by Anton Orlov from a Rahill lantern slide.

After visiting the Russian port town of Vladivostok, Mr. Rahill went through China and Japan before returning home via Hawaii. In China, he visited the Forbidden Palace in Peking and the Great Wall. He also documented some small villages and street scenes. There is a startling image of a beggar on the streets of Peking, and multiple shots of a funeral procession, small villages, and the life on Yangzi River. From Japan, he brought back wonderful images of cherry blossoms, children, soldiers, and the Shinto shrines for which Japan is so famous. He also visited a fishing village on the Inland Sea and captured a good number of unforgettable images of its inhabitants and various ships and boats of the period.

His photographic skill was superb and he had a keen sense of timing and composition. The hand-held roll film camera he used required a certain level of precision and knowledge of photography, yet with that primitive apparatus, he was able to capture moments that rival those of the best-known documentary photographers. Some of the images show motion blur in figures, no doubt because sometimes he had to, as they say, shoot from the hip, but those frames show just as much thought and care toward the composition as the tack-sharp images possibly aided by the use of a tripod.

A young Cossack and his older fighting comrades. Cossacks were an independent fighting unit and during the revolution various denominations of their troops found themselves fighting on opposite sides of the conflict. Two “ghost images” in the background resulted from the men moving while the picture was being taken. Photo by Anton Orlov from a Rahill lantern slide.

During this period, the YMCA widely used magic lantern slides for educational, spiritual, and entertainment purposes.



The lecture card for this slide reads "Railway engine, Japanese narrow gage railroads, engines and cars made in England". Mr. Rahill arrived in Japan just in time for the cherry blossom season and there are many images of children playing in parks under blossoming trees. Having lived in Japan, I fully understand the temptation he must have felt to spend many frames of film on that subject matter, but for historic purposes, I think images like this one are more important. Photo by Anton Orlov from a Rahill lantern slide.

Upon his return home, Mr. Rahill commissioned a set of approximately 500 hand-colored slides to be made. Approximately 400 of the images in the set were created from Mr. Rahill's original negatives, whereas the rest were copy-negatives of images relating to Russian art and culture. Some of those copied images depict well-known Russian paintings. Others, like the copy of a leaflet asking the White Army to come discuss peace with the Red Army, show snippets of life in those tumultuous times. Using these slides, he held shows aimed toward education about the plight of the Russian people, while attracting parishioners to churches where he later served.

In the collection are 55 slides made by a professional studio of C. A. Baranov in Moscow. These are uncolored and have Russian labels with captions and unique serial numbers ranging from 10,000 to 100,706. They cover various images from scenic views of Moscow and St. Petersburg before the Revolution to the events of the Revolution itself and portraits of the leaders. I would be very interested to know if any other examples exist of this photographer's lantern slides, as I was unable to find any online or even a mention of his studio (and I searched both in English and Russian).

There are also 19 commercially produced slides from Japan made in the studio of T. Enami, Japan's Meiji-era master.[5] They are tinted with high precision and have English labels, because they were meant for export. Some have serial numbers starting with letter S, which indicates that they were printed from one side of a stereoscopic negative. Mr. Enami was a well known photographer, and Mr. Rahill must have

One of the 55 slides purchased from a commercial lantern slide studio in Moscow by C. A. Baranov. The label reads "Guarding the Bolshoi Theatre." Photo by Anton Orlov.

valued his photo project from the start as to purchase slides from him.

Upon his return, Mr. Rahill settled in Topeka, Kansas, working as a pastor at the Central Congregational Church there. I was told by his granddaughter that he showed these images in slide-show format until the late 1920s, at which point either his interest dwindled, or the topic of socialism became too explosive. The slides, along with the projector, black and white proof prints, and the lecture cards, were locked away in a metal chest in a basement.

I believe that the historical significance of these images, combined with their visual impact of such high quality photography, would combine to make a great publication. Such book can potentially interest traditional photographers and other artists as well as Russian, Chinese, Japanese and historians of the First World War. My grand objective is to retrace Mr. Rahill's steps and create a "100 Years Later" series of photographs depicting the places and people along that route. I would like to use modern equipment, alongside cameras from that time period, and create a series of magic lantern slides as a set to pass down to future generations. Meanwhile I plan to hold a series of slide shows using the original projector, accompanied by live music and as much of the original script as I can piece together. That will familiarize today's audiences with both the medium of the Magic Lantern and these wonderful images, which Mr. Rahill worked so diligently to create.

I welcome any and all suggestions, collaborations and sponsorship that may further this project.

Notes and References

1. Information given to me by the granddaughter of Mr. Rahill, his only surviving relative. Mr. Rahill had only one child, and she, in turn, had one daughter as well.

2. Oberlin Alumni - http://books.google.com/books?id=p9_OAAAAMAAJ&pg=PA60&lpg=PA60&dq=1916+Oberlin+Alumni+rahill&source=bl&ots=pn1bBhGyuA&sig=GueO2fwrxxbaoEpjgcp35ov4fLU&hl=en&ei=DTieTt7WD4eIsQK8s-

3. YMCA in Russia - http://www.ymca.int/es/donde-trabajamos/en-donde-trabajamos/europe/russia/XrCQ&sa=X&oi=book_result&ct=result&resnum=1&sqi=2&ved=0CBoQ6AEwAA#v=onepage&q&f=false

4. The Kautz Family *YMCA Archives, University of Minnesota Libraries. Russia files, Correspondence reports 1917-18*

5. http://www.t-enami.org/

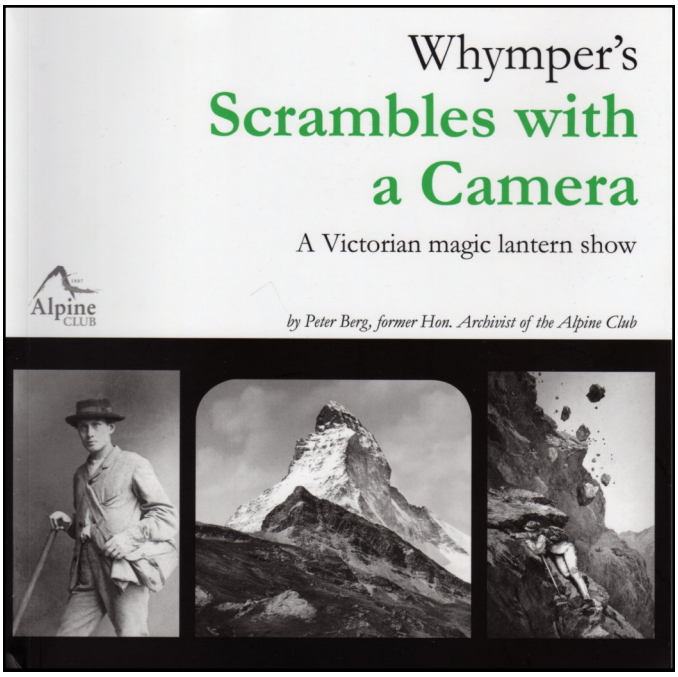
Anton Orlov is a relatively new member of our Society. He was born in Moscow, Russia in 1977. His destiny might have been foretold by the fact that he was born on Arbat square – right on the corner of New and Old Arbat streets. While New Arbat was the government's 1970s answer to the skyscrapers of the West and was touted as the new face of Moscow, Old Arbat street is the oldest street which survived the wars and fires intact and is now made into a pedestrian area where artists and street performers crowd the pavement.

Anton began his affair with the art of photography at the age of 12, when he learned how to develop and print his own black and white images. After the fall of the Soviet Union, Anton, along with his immediate family, emigrated to the United States and settled in San Diego. While pursuing his dream of becoming an artist, Anton has earned a Bachelor of Fine Arts in Photography from San Jose State University.

Currently Anton owns and operates a darkroom business in San Diego (Rollov Film Center - http://darkroomprinting.com), where he teaches private courses related to the art of analog photography and offers services such as photo restoration and custom black and white printing from antique and current-day negatives. He also has been actively working as a photographer since 1998.

His latest and most ambitious project is the 1978 35-foot school bus, which he is currently converting into 'The Photo Palace' - a mobile darkroom/studio/educational facility. With that accomplished, he will travel the continent creating a documentary portraiture series, giving lectures and magic lantern slide shows, and offering workshops and demonstrations on the traditional photographic techniques.

Information on that project: http:/thephotopalace.blogspot.com.
His personal art work has been exhibited and printed in national photographic publications and can be viewed at http://orlovphoto.com.


Whymper's
Scrambles with a Camera
A Victorian magic lantern show
Alpine CLUB
by Peter Berg, former Hon. Archivist of the Alpine Club

Peter Berg. 2011. *Whymper's Scrambles with a Camera. A Victorian Magic Lantern Show.* Alpine Club, London. 138 pages, illustrated. ISBN 978-0-900523-67-0. £ 16.00 (paperback).

This well-produced book should be of interest to almost any magic lantern collector or scholar. The book celebrates the lantern-slide artistry of Edward Whymper (1840-1911), a British mountaineer who died 100 years ago. The author, formerly the archivist of the Alpine Club in London, has assembled some wonderful illustrations, mostly from lantern slide photographs by Whymper of his travels in the Alps. Photographing snow-covered mountains set against cloudless skies is a challenge even with modern photographic equipment, making the quality of Whymper's images even more impressive, with excellent contrast and superb detail. Here we see climbers clambering over mountain glaciers, many views of the Matterhorn and other Alpine peaks, and images of quaint Swiss villages. The author has used a set of slides in the collection of the Alpine Club and text from several books written by Whymper to reconstruct his lantern slide lecture on his alpine expeditions. The result is a charming picture of the heyday of European mountaineering, when intrepid gentlemen used relatively simple equipment to scale the tallest peaks in Europe. Many of the slides are reproduced at full-page size, and in all cases, the quality of reproduction is excellent. The whole book is nicely designed and relatively inexpensive (it can be found on Ebay for a range of prices). If you have an interest in photographic slides, you should add this book to your collection. —**The Editor**.

Bridge Week

Hartford, Connecticut, October 1908

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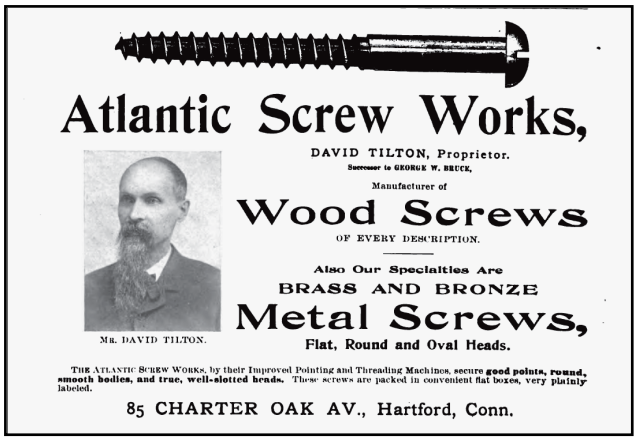
The morning of October 6, 1908 brought fine weather to the city of Hartford, with a cold nip of autumn in the air. At 8:00 AM, church bells throughout the city tolled in celebration of the great festival to come. Excited crowds bustled along the street, seeking out good viewing spots along the main streets of the city and along the banks of the Connecticut River. Downtown streets—Connecticut Boulevard and Main, State, Pratt, Pearl, Asylum, Church, Trumbull, and Market Streets—were closed to horse-drawn vehicles, automobiles, and trolley cars. Flags and bunting hung from every lamp-post. Somewhere in the crowd was one of Hartford's leading industrialists, David Tilton, proprietor of the Atlantic Screw Works. No doubt he was headed for some of the reserved seats in the reviewing stands that lined the streets. He carried his Kodak with him, preparing to take photographs that later would be made into lantern slides to entertain his family and friends.[1]


Atlantic Screw Works,
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Manufacturer of
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BRASS AND BRONZE
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MR. DAVID TILTON.
THE ATLANTIC SCREW WORKS, by their Improved Pointing and Threading Machines, secure good points, round, smooth bodies, and true, well-slotted heads. These screws are packed in convenient flat boxes, very plainly labeled.
85 CHARTER OAK AV., Hartford, Conn.

Advertisement for David Tilton's Atlantic Screw Works, from the *Hartford City Directory* for 1903. I purchased the lantern slides shown in this article from a seller in Windsor, Connecticut, who indicated that they had originally come from the estate of David Tilton. Tilton was born in New Hampshire in 1834. He was the owner of the Atlantic Screw Works in Hartford from 1887 until his retirement in 1908, when he turned the business over to his son. He died in Hartford in 1914.

The occasion for all of this activity was one of the greatest celebrations in Hartford's history, the dedication of the spectacular new stone-arch bridge across the Connecticut River, which linked Hartford on the west bank with East Hartford on the east bank. The first bridge across the river was built in 1810, a rickety structure of wood timbers that was badly damaged by ice a few years later. A more substantial wooden covered bridge was erected in 1818, designed by master bridge-builder Isaac Damon, whose daughter was in attendance at the 1908 ceremonies. For several decades, this bridge was a toll bridge, with initial tolls of 12.5 cents for a double-team of horses, 10 cents for a barouche, 25 cents for a stage coach, and 2 cents for pedestrians. Eventually, citizens grew tired of paying a toll to cross the river, and in 1889, the state legislature bought the bridge, with assistance from Hartford, East Hartford, and several neighboring towns, opening it for free passage to everyone.[2]

Lantern slide of the West Hartford Police Court, decorated with flags and bunting for Bridge Week, October 1908.
Wells collection.

The old bridge lasted until 1895, when the timbers, some nearly 80 years old, caught fire and burned in one of the greatest conflagrations in Hartford's history. Initially, the destroyed bridge was replaced by a ferry service, until a temporary wooden bridge was opened in June, 1895. This bridge did not last very long—much of it was destroyed by ice in December, 1895, with the remainder of the bridge washing away the following March. A second temporary iron truss bridge was erected a few years later, and it managed to survive for nearly a decade, despite frequent predictions that it too would wash away in spring floods.

In the meantime, a group of local businessmen and politicians, led by U. S. Senator Morgan G. Bulkeley, began making plans for a permanent bridge on a much grander scale, a great stone-arch bridge over 1000 feet long and nearly 100 feet wide. This bridge, now called the Bulkeley Bridge, was, and still is, the largest stone-arch bridge in the world, rivaling the grand bridges of Europe. When it opened in 1908, it was considered one of the great engineering wonders of the world. The bridge was built to last, and today it carries Interstate 84 across the Connecticut River, one of the oldest bridges in the Interstate Highway System. It has been on the National Register of Historic Places since 1993.

Lantern slide of crowds gathered along the bank of the Connecticut River to celebrate the opening of the stone-arch bridge connecting Hartford and East Hartford. The bridge is now known as the Bulkeley Bridge, named after Morgan Bulkeley, the politician who led the effort to have the bridge built. Wells collection.

Hartford's politicians and business leaders, eager to enhance the city's image, and seeing a chance to bring thousands of paying customers into Hartford, planned a three-day festival to celebrate the dedication of the bridge. Businesses spruced up their storefronts with fresh paint and elaborate decorations. The city streets were hung with electric lights to provide a grand illumination in the evenings. Hotels and restaurants placed special advertisements in the *Hartford Courant* to entice visitors to visit their establishments. Even the many insurance companies in the city got in on the act, with one advertisement for the Phoenix Mutual Life Insurance Company declaring that "**The Strongest Bridge** over the river of life's uncertainties, to assured comfort in old age and the constant safety of one's family, **That Was Ever Built by Man**, is a clearly phrased life insurance policy."[3] The Woman's Christian Temperance Union, concerned about an excessive flow of beer leading to public drunkeness, helpfully placed 125 barrels of ice water along the city's streets. No doubt the ladies were much pleased by the comments of one man who paused to drink their ice water: "That's just what I wanted; I was going to get a beer, but I'll save my nickel now."[4] The police were out in force, from Hartford and other Connecticut cities, rounding up pickpockets and petty thieves.[5]

Lantern slide of the wide roadway across the new Connecticut River Bridge, which carried Connecticut Boulevard. The bridge was decorated for the dedication in October 1908. Wells collection.

The elaborate festivities for the bridge dedication lasted for three days, each with a distinct theme. Day 1 (October 6) was Municipal Day, starting off with a parade of 35,000 school children.[6] This was followed by a series of historical tableaux, including a re-enactment of the landing of Thomas Hooker and his party of Puritans at Hartford in 1636. This included people in colonial garb and others made to look like Indians, complete with buckskin suits. During rehearsals for the historical tableaux, the weather became unusually cold: "It was powerful chilly sitting up on that stand and the Puritan maidens began to appear with sweaters and mittens, while the British grenadiers donned very modern looking overcoats. The actors stayed and suffered, but the audience found the cold a little too much and wandered away by twos and threes...in time, the actors followed

Lantern slide of a parade float with people in colonial costumes. Wells collection.

them, giving a queer combination of the ancient and modern as they walked up State street, buckled shoes and white stockened legs showing beneath sporty modern overcoats."[7]

In the afternoon, there was a Civic Parade, with 20,000 marchers, 38 bands, and 30 floats. Civic and fraternal organizations, fire departments, and insurance companies all sent marchers and floats. The Odd Fellows, Knights of Pythias, Elks, Eagles, and Modern Woodmen of America were there, as were the Knights of the Macabees, the Ancient Order of United Workmen, Red Men, the Young Men's Total Abstinence Society, the Woman's Christian Temperance Union, and German, Swedish, Polish, and Italian Societies. The aging veterans of the Grand Army of the Republic marched in the

Lantern slide of a parade float of the Knights of the Macabees, one of many fraternal organizations that participated in the Civic Parade. Wells collection.

parade as well, as did veterans of the Spanish American War, the Salvation Army, and even a contingent of letter carriers from the Post Office. That evening, there was a $10,000 electric illumination of the bridge, the streets, and public buildings, with a Historic Marching Pageant featuring every phase of American military history from the Revolution to the Spanish American War.[8]

Lantern slide showing the Governor's Foot Guard in colonial uniforms in one of the many parades held during Bridge Week. Wells collection.

Day 2 of the festival was Industrial Day, featuring a parade of 8000 marchers, with more than 150 floats representing all of the industries of the Connecticut River Valley. As a counterpoint to the Woman's Christian Temperance Union and the Young Men's Total Abstinence Society, which had marched the previous day, the industrial parade featured floats from the Hubert Fischer Brewing Company and the New England Brewing Company. All manner of other companies were represented as well: the Hartford Mattress Company, the Capitol City Lumber Company, the George H. Dewey Company, and the Standard Company.[9]

In the early evening, there was a River Carnival of yachts and motor boats, followed by the high point of the day, an Automobile and Motorcycle Parade. This provided a chance for some of the wealthiest citizens of Hartford and nearby towns to show off their touring cars and runabouts, many elaborately decorated. Long lines of cars passed by the reviewing stands: Pierce Arrows, Great Arrows, Cadillacs, Packards, Pope-Hartfords [made in Hartford], Maxwells, Stanley Steamers, Buicks, Oldsmobiles, Corbins, Ramblers, Locomobiles [Bridgeport, Connecticut], Stevens Duryeas, Fords, Waverlys, Mitchells, and Atlases. The evening closed with another series of historical tableaux, depicting scenes of Connecticut history from colonial times to the Spanish American War. Throughout the first two days, parades and other activities were interspersed with

Lantern slides of parade floats on Industrial Day, the second day of the Bridge Week celebrations, which highlighted industries of the Connecticut River Valley. **Top:** Float of the Volcanite Roofing Company. **Bottom:** Float of the Glastonbury Pig Skin Tanning Company, with tanned pigskins hanging on the side of the wagon, Wells collection.

band concerts, choral singing, poetry readings, and addresses by various dignitaries.

Day 3 was Dedication Day, which began with an elaborate parade of Masons and Knights Templar, with 10,000 marchers, followed by a Masonic ceremony and the laying of the final stone of the bridge. The afternoon was devoted to a Military Parade, led by the Army's First Battalion of Coastal Artillery and followed by men from the Signal Corps, several regiments of infantry, the Naval Militia, the Connecticut National Guard, the Governor's Foot Guard, the Governor's Horse Guard, and a wagon train with cavalry escort. The sight of all these men in uniform apparently sent some of the ladies' hearts fluttering: "The gentler sex was much in evidence and what wonder? It is no secret how irresistible a uniform is to the sex." The festivities closed with a huge fireworks display and river illumination, the culmination of the grandest celebration in Hartford's history.[10]

Notes and References

1. Melancthon W. Jacobus. 1978. Bridge week, October 6-8, 1908. Celebrating the dedication of the Bulkeley Bridge at Hartford. *Connecticut Historical Society Bulletin* 43 (4):112-119. The *Hartford Courant* published a special 66-page edition on Oct. 6 devoted to the bridge dedication; this was 50 pages longer than the usual daily edition of the paper. "Gay Decorations for Bridge Week," *Hartford Courant*, Oct. 1, 1908, p. 1. "Bridge Festival Begins Today," *Hartford Courant*, Oct. 6, 1908, p. 1.

2. "First Bridge Built 100 Years Ago; Five Within the Century," *Hartford Courant*, Oct. 6, 1908, p. A1. "Burning of the Old Covered Bridge in 1895 a Great Spectacle," *Hartford Courant*, Oct. 6, 1908, p. A2. "Isaac Damon, Bridge Builder: Northampton Man Who Built the Bridge," *Hartford Courant*, Oct. 6, 1908, p. D8.

3. Advertisement for the Phoenix Mutual Life Insurance Company of Hartford, *Hartford Courant*, Oct. 6, 1908, p. B13.

4. "Bridge Crowds a Thirsty Lot," *Hartford Courant*, Oct. 14, 1908, p. 14.

5. "Cops Galore Guard the City," *Hartford Courant*, Oct. 6, 1908, p. 2.

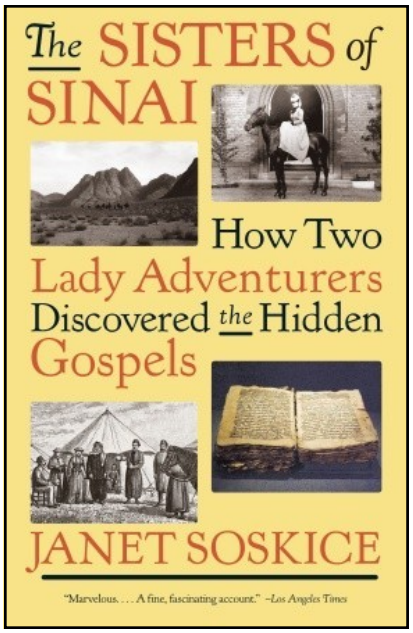
6. "Outline of Today's Events," *Hartford Courant*, Oct. 6, 1908, p. 2.

7. "Boulevard Lighted, Tableaux Rehearsed," *Hartford Courant*, Oct. 6, 1908, p. 1, 3.

8. "The Parades," *Hartford Courant*, Oct. 6, 1908, p. 3.

9. "Hartford Bridge Dedication: Outline of the Program," Hartford Courant, Oct. 6, 1908, p. 2.

10. "The Masonic Part in Bridge Week," *Hartford Courant*, Oct. 3, 1908, p. 14. "Third and Last of Bridge Days," *Hartford Courant*, Oct. 8, 1908, p. 3. "Military Parade, 3,500 Men in Line," *Hartford Courant*, Oct. 9, 1908, p. 2. "Carnival Over After Three Days," *Hartford Courant*, Oct. 9, 1908, p. 1.


The SISTERS of SINAI
How Two Lady Adventurers Discovered the Hidden Gospels
JANET SOSKICE
"Marvelous. . . . A fine, fascinating account." –Los Angeles Times

Janet Soskice. 2010. *The Sisters of Sinai. How two Lady Adventurers Discovered the Hidden Gospels.* Alfred A. Knopf, New York. ISBN 978-14-000-34-744. 336 pages. $16.00 (paperback).

Magic lantern slides were not used just by missionaries to convert the Heathen, but by scholars as a means to study early Biblical texts. This book provides a fascinating look at the discoveries and travels of twin sisters during the late Victorian period. The connection to the magic lantern is tangential to their story, but of interest because of the way they used the lantern to further the study of very early Biblical manuscripts.

The twin sisters, Agnes Smith Lewis and Margaret Dunlop Gibson, were unusual Biblical scholars. Their mother died shortly after their birth, so they were raised by their father, a Scottish lawyer who ended up inheriting a great deal of money from an American client. The girls had a gift for languages and by the end of their school years, had mastered French, German, Spanish and Italian. Their father took them on trips to Europe to further hone their fluency in languages. At school, they also were taught a great deal about the Bible and attended the Scottish Presbyterian Church, both in Scotland and later as adults in Cambridge, England. Even though both studied at Cambridge, being women, they were not allowed to matriculate to a degree.

After the twins' father died and left them a fortune, Agnes and Margaret spent much of their time traveling throughout Europe and Egypt. Both married in their forties, but were widows by the age of fifty. They decided to go travelling again, this time to the Holy Land. The twins spoke Greek fluently, as well as Hebrew and Arabic, and Agnes had a beginning knowledge of Syriac, a form of early Aramaic. From their friendships in Cambridge, they had learned about the manuscripts at the St. Catherine's Monastery at the foot of Mount Sinai in the desert, and were taught by another friend how to photograph early manuscripts. Traveling by train, boat, and the last nine days by camel caravan led by Bedouins, they were welcomed by the monks upon their arrival at the Monastery in 1892.

The women won the trust of the monks and the librarian of the Monastery and were able to see a "dark closet" which other scholars had been unable to search. In it they found a vellum "palimpsest" – a vellum manuscript which had the earliest writing almost completely removed and another text written over it. The surface manuscript was about the lives of women saints, written in Syriac, but most of the leaves were stuck together. Having the monk's trust, the twins were able to steam apart the pages using their camp tea kettle and then photographed about 400 images of the manuscript.

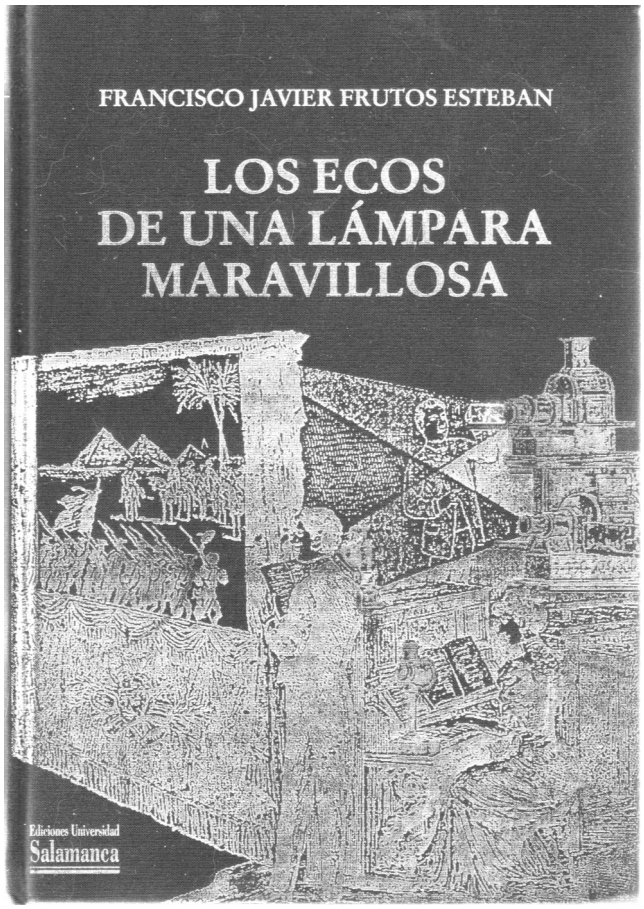
After 40 days at the Monastery and the return trip back to Cambridge, the twins were finally able to develop their photographs—over 1000 different images of the many ancient manuscripts. They studied these photographs to read the hidden text, which turned out to be a very early version of the Four Gospels, Matthew, Mark, Luke, and John. It was in Syriac, putting the Gospels two centuries earlier than the Greek version of the 4th century AD. They used the photographs to study the text and to compare spellings, and handwriting with other early versions of the Bible.

> "Under pressure to check transcriptions, Agnes and Margaret devised a technique to help them read the manuscript more efficiently: they turned their photographs into lantern-slides, a procedure that enabled them to verify "many passages in them with the aid of the electric lamp." (p. 193)

Since neither Agnes nor Margaret had academic degrees and were not known in the field of Biblical research, there was considerable academic concern about two ladies in their fifties discovering something the scholars did not know about. It took a long time and several more trips to St. Catherine's Monastery for invited scholars joining the sisters to further translate and transcribe the manuscripts before the women got the recognition they deserved.

During the following 30 years, the twins were to return several times to the Holy Land, searching for other early Christian, Jewish and Islamic manuscripts, photographing them for comparison to those back in Cambridge or others they had seen. In Cambridge, they again made lantern slides from the photographs and used them for their study. The lantern slides also were used for lectures, which they presented in Europe and on a trip to Montreal, Toronto, New York, Philadelphia and Richmond, Virginia, in 1903, when the twins were in their sixties.

I found this book a little slow getting into, but the story of finding the manuscripts, the difficulties of travel with so much equipment (especially photographic equipment) was fascinating. Victorian women did some amazing traveling, and in this case, some very important Biblical research and discoveries, and much of the time without the recognition they deserved. To find that they used the magic lantern was just icing on the cake.—**Deborah Borton**.



Francisco Javier Frutos Esteban. 2010. *Los Ecos de una Lámpara Marvavillosa* (*The Echoes of a Marvelous Lamp*). Ediciones Universidad de Salamanca, Salamanca, Spain. 236 pages, illustrated, with multi-media DVD. ISBN 978-84-7800-163-7. € 30.00 (hardcover).

This book by a Professor at the University of Salamanca in Spain is a major new contribution to magic lantern scholarship. Based on the author's Ph.D. dissertation, it gives a comprehensive history of the magic lantern from the 17th century through the end of the 19th century. Although aimed at Spanish readers, the book does not limit its coverage to the magic lantern in Spain, but instead gives a broader perspective on the magic lantern as a cultural phenomenon, especially in Europe. The author attempts to place the magic lantern in the context of visual media in general and not just as a precursor to the cinema.

The book is divided into four chapters. The first, by far the longest at 80 pages, provides a historical narrative of the development of the magic lantern from the early days of itinerant Savoyards to the Phantasmagoria and the evolution of the magic lantern in the 19th century. Whenever possible, the author brings in references to magic lantern and phantasmagoria shows in Spain, using references in contemporary newspapers, broadsides, and other documents. Limiting the book to the magic lantern in Spain would have made for a relatively slim volume, so developments in other European countries are discussed in some detail as well. Many of the graphic images, for example, are French. The discussion of the 19th century magic lantern slide industry refers mostly to British companies and relies heavily on the research published by the Magic Lantern Society in Britain. The author not only cites all of the books published by that society, but many articles from their journal as well. This represents one of the most detailed uses of work by magic lantern scholars in any book published to date. Developments in the United States are not covered in detail, and unfortunately, no reference is made to the Magic Lantern Society of the United States and Canada or our society's journal. The author seems to have visited the collections and archives of every major institution in Europe with significant magic lantern material, and he also consulted a number of private collectors in Europe and Great Britain. Again, he is less familiar with collections in the United States.

An important feature of the book is a rich assortment of illustrations, many reproduced in color. Some of these will be familiar to most serious magic lantern scholars and collectors, but others are new or infrequently published, and some have been published before as halftones, but not in color. The color illustrations are grouped together in several sections of plates, which makes it a bit difficult to relate the illustrations directly to the text, but there is much to look at and enjoy. Some of the most spectacular illustrations depict very early strip slides or phantasmagoria slides from private collections or from institutions such as the Museu del Cinema in Girona, the Museo del Precinema in Italy, and the Filmoteca Española. The color reproduction and clarity of the images are excellent throughout the book.

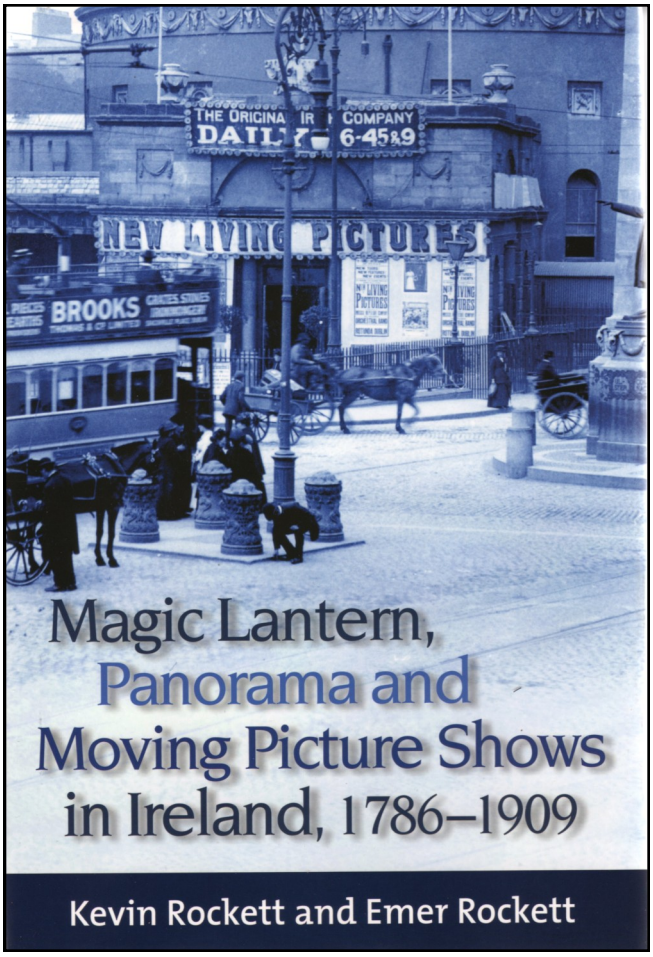
The second chapter of the book places the magic lantern in the context of other optical devices and attractions, with discussions of the camera obscura, panoramas, dioramas, peepshows, and stereoscopes. As in the first chapter, references to these types of visual media in Spain are given whenever possible, but the coverage encompasses much of Europe as well. Chapter 3 reveals the origins of the book as a Ph.D. dissertation and will be useful mainly as a guide to future scholars. It discusses cultural heritage as related to the magic lantern, especially in Spain, and provides a guide to collections in institutions and some of the larger ones in private hands. Some of the discussion of the importance of protecting cultural heritage becomes a bit academic and will be of less interest to general readers. Chapter 4 was previously published as a separate article and deals with the magic lantern as an object of scholarly research. The author provides a history of magic lantern scholarship and changing approaches to the study of magic lanterns, moving them from pre-cinema artifacts to important cultural objects in their own right. The history and publications of the Magic Lantern Society in Britain are described as well.

Even you cannot read Spanish, there is a reason to add this book to your collection—tucked in the back of the book is a spectacular multi-media DVD in both Spanish and English that provides a comprehensive history of the magic lantern and related visual media, with more than 1000 images. This can be played on either PC or MAC computers. Many of the images are in the book, but others are not. Many are interactive—dissolving views that change from summer to winter scenes, all manner of animated motion slides, sets of story slides that become self-contained slide shows, etc. Some parts of the DVD include musical selections, such as music of the glass harmonica for the section on the phantasmagoria. One feature of the DVD is the ability to access additional information on a topic, in Spanish only; clicking on the button brings you to an electronic version of the book itself on the pages containing related material. I spent about two hours just browsing through the wonderful material on the DVD.

A couple of features of the book reduce it's usefulness as a reference. Strangely for such a scholarly book, there is no index. Also, there are two sets of references, one headed "References" and the other "Bibliography," but it is hard to discern the criteria used to place references in the two lists. The book seems to be frustratingly difficult to obtain. I first tried to order it from the publisher, but there seemed to be no mechanism for paying for it on their webpage (http://www.eusal.es/978-84-7800-163-7). I then tried two different book dealers listed through the Spanish version of Amazon, both of which declined to take orders originating in the United States, despite listing shipping charges to this country. This probably has something to do with their not accepting American credit cards. Eventually the author was kind enough to send me a review copy. If you can purchase a copy of the book, even if you cannot easily read the Spanish text, it will make a wonderful addition to your magic lantern library.—**The Editor**.

Kevin Rockett and Emer Rockett. 2011. *Magic Lantern, Panorama and Moving Picture Shows in Ireland, 1786-1909.* Four Courts Press, Dublin, Ireland and Portland, Oregon. 433 pages, illustrated. ISBN 978-1-84682-315-2. $65.00 (hardcover) (about $50.00 on Amazon).

A study of magic lantern shows, panoramas, and movies in Ireland may seem like a fairly narrow topic, given the relatively small size of the country, but in fact, this is a superb book that makes a major scholarly contribution to magic lantern history. The authors are a husband and wife team who previously have written extensively on Irish film history. A companion to this volume, which I have not read, takes the story up to the 21st century: *Film Exhibition and Distribution in Ireland, 1909-2010.* The current volume is incredibly well documented—fully a quarter of the book is



devoted to notes and references. The notes go way beyond just citing sources to provide interesting digressions on all sorts of topics that did not fit conveniently into the text. For example, there is note that goes on for two pages of small type on the exhibition of Irish giants at street fairs and other venues. All of this extra material may not be to every reader's taste, but personally I love digging into the minute details of historical subjects. There is a detailed and accurate index that makes finding topics very easy. The book as a whole provides a very readable narrative history of visual entertainment in Ireland from the 18th to the 20th century. The book is refreshingly free of academic jargon and should be accessible to any reader interested in these subjects. In terms of narrative style and level of documentation, the book compares favorably with Richard Altick's classic work, *The Shows of London* (Harvard University Press, 1978). So much of the action takes place in Dublin, which was one of the largest cities in the British Empire in the 19th century, that it almost could have been called *The Shows of Dublin.*

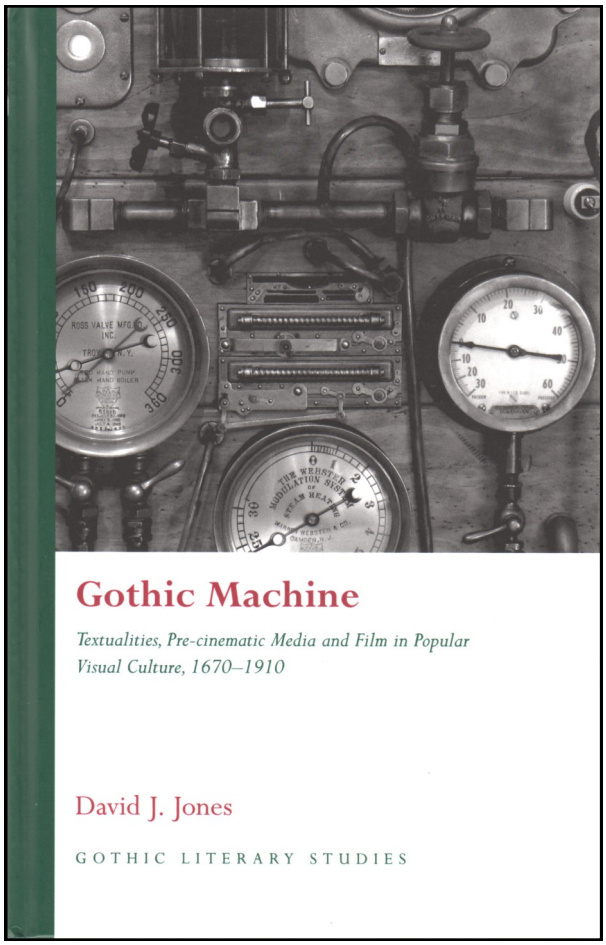
The first chapter of the book, about 68 pages, covers the history of the magic lantern in Ireland, from the first published illustration of a magic lantern in an English language

book (*Dioptrica Nova*, 1692, by William Molyneux, who was Irish) through the first decade of the 20th century. The authors rely heavily on contemporary newspaper announcements and articles and have located hundreds of references to magic lantern shows in Ireland. Many of the major shows that appeared in London eventually made their way to Dublin, including Philipsthal's Phantasmagoria in 1803, and later, various versions of Pepper's Ghost. The authors also discuss the development of the magic lantern slide industry, technical innovations in magic lantern design in the 19th century, the use of the lantern in education, the role of the lantern in Irish politics, and the mystery surrounding the apparition of the Virgin Mary that appeaered at Knock, often thought to be a magic lantern trick.

Chapter 2 covers Irish panoramas and moving panoramas, dioramas, the Eidophusikon, peepshows, and other visual entertainments. Again, there is extensive reference to contempory newspaper accounts, with much material that is new to scholarship in the field. Both of the first two chapters are illustrated with many black and white photos of lantern slides, broadsides, handbills, and other interesting ephemera. Chapter 3 takes on a slightly drier and more academic tone and is entitled "Creating Entertainment Venues of Surveillance and Control." There is a fairly long digression on fairs in the Irish countryside as entertainment venues; this material is interesting, but seems less directly connected to the main theme of the book than the first two chapters. Chapter 4 covers the earliest years of projected motion pictures in Ireland, once again demonstrating how rapidly the movies spread around the world within a matter of months in 1895 and 1896.

For the most part, the illustrations in the book are well reproduced, although there is a panoramic view of Dublin (Fig. 44) that is relatively small and so lacking in contrast that individual buildings are hard to discern. Most of the illustrations are specific to the Irish context, and many are ones I have not seen before. I am not an expert on all the topics covered in this book, but I didn't find many obvious errors. One odd mistake is a reference to "French photographer Eadweard Muybridge" (p. 150), who actually was born in Kingston-upon-Thames, England, and whose name, changed from his father's name Muggeridge, was Anglo-Saxon, not French.

Overall, this is one of the most exciting scholarly books related to magic lanterns that I have read in some time, and it is one that should be in the library of every serious magic lantern scholar and collector.—**The Editor**.


Gothic Machine
Textualities, Pre-cinematic Media and Film in Popular Visual Culture, 1670–1910
David J. Jones
GOTHIC LITERARY STUDIES

David J. Jones. 2011. *Gothic Machine: Texualities, Pre-cinematic Media and Film in Popular Visual Culture, 1670-1910.* University of Wales Press, Cardiff. ISBN 978-0-7083-2407-3. 240 pp. £95 (hardcover) (distributed in the U. S. by The University of Chicago Press for $120).

This well-researched and well-written book makes a major contribution to the history of the magic lantern and its relationship to literature. The author has published many books of poetry, literary criticism, and even an article on Robertson's phantasmagoria under the name David Annwn. The Robertson article, which appears in modified form as part of Chapter 3 in this book, reported on the discovery of floor plans for the Capuchin Convent where Robertson's shows were presented and showed that the convent refectory was the only room in the building that fits the dimensions of the room where the phantasmagoria took place.[1] *Gothic Machine* combines the author's first-hand familiarity with magic lanterns and the phantasmagoria and a deep knowledge of Gothic literature to describe the interrelationships of visual media and literature from the late 1600s to the 20th century. Many scholars

have searched through literary works to find metaphors of magic lanterns, dissolving views, the phantasmagoria, and other optical devices. Jones finds a deeper relationship, arguing that the magic lantern, and particularly Robertson's phantasmagoria, not only drew on sources from Gothic literature, but also greatly influenced the work of later Gothic writers. Taken together, the whole body of written texts, combined with visual media such as the phantasmagoria, comprises the Gothic Machine.

The book begins with a discussion of images of death (*memento mori*) and their relation to early magic lantern shows. The author discusses early German magic lantern showmen in some detail and relates their work to other aspects of popular visual culture in Germany before 1800. He also discusses the important role of Friedrich Schiller's 1789 novel, *Der Geisterseher* (*The Ghost-seer*), a book full of references to magic lantern shows and one that influenced contemporary and later showmen, including Robertson. Along the way, he refers to many more obscure Gothic writings, and even works in a discussion of toy phantasmagoria lanterns, or ghost-machines, manufactured in Nuremberg. The second chapter focuses on Matthew Lewis's novel, *The Monk*, a major source for Robertson's phantasmagoria—Robertson not only appropriated the setting for his phantasmagoria in a Capuchin convent from Lewis's work, but he also included slides such as "The Bleeding Nun," which came directly from the novel. Throughout this chapter, the author discusses influences on Lewis's writings and explores the deep cross-fertilization between Gothic novelists, phantasmagoria and magic lantern shows, and the staging of Gothic plays, which often included optical special effects such as projections and moving panoramas.

Chapter 3 is one of the most interesting, providing a verbal recreation of Robertson's phantasmagoria show, based on the author's own research and that of other magic lantern scholars. He takes the reader on a tour through Robertson's converted convent, describing the experiences of audience members as they entered various chambers before entering the hall where the phantasmagoria was produced. In collaboration with film-maker Howard Wood, Jones has produced a digital film recreation of Robertson's phantasmagoria, based on the original floor plans of the convent and Robertson's description of his show—two images from this film are included in the book, a view of the cloisters and a view of the "cabinet de physique," where various sorts of scientific instruments were displayed. In addition to a lively description of Robertson's show, this chapter also explores the major influence of Robertson's phantasmagoria on the work of the German writer E. T. A. Hoffmann, who included many references to magic lantern technology in his writings. It also appears that Hoffmann created his own phantasmagoria shows.

Chapter 4 takes the discussion of magic lantern shows, the phantasmagoria, and Gothic literature into the 19th century. Perhaps the most fascinating part of this chapter is the author's detailed exposition of the work of the Irish writer Sheridan Le Fanu. Probably most readers of *The Magic Lantern Gaz*ette have never heard of this writer, but Jones argues that "Le Fanu's novels and stories focus upon the phantasmagoria more than those of any other purveyor of literary horror and suspense in the English-speaking world, indeed more than any other writer outside of the accounts of the professional showmen themselves. For over twenty-seven years, Le Fanu used the phantasmagoria and magic lantern for a gamut of different effects in his writings" (pp. 89-90). This chapter also explores the influence of magic lantern shows on Victorian writers such as Edward Bulwer-Lytton and Charles Dickens, bringing into the discussion such varied topics as Pepper's Ghost, Carpenter's popular phantasmagoria lanterns for home use, the rise of "Penny Dreadfuls," sensational pulp fiction with many Gothic overtones, the beginnings of photography, and the work of the chrono-photographers Etienne Jules Marey and Eadweard Muybridge. The final two chapters of the book bring the story into the late 19th and early 20th centuries, with an exploration of the work of writers such as Robert Louis Stevenson and Bram Stoker, the advent of the cinema, and the first Frankenstein movies and other early horror films that continue the tradition of the Gothic Machine. It is impossible in a short summary to do justice to the richness of the scholarship in this book and the intricate web of interrelationships between literature and the technology of the magic lantern.

Throughout the book, the author takes issue with some of the theoretical conclusions of Terry Castle's classic article on the literary influence and afterlife of the phantasmagoria.[2] Castle argued that by the late 19th century, the phantasmagoria had largely become a phantasmagoria of the mind or the imagination, the product of dreams, reveries, or deranged minds. Jones argues that her view of how the phantasmagoria was integrated into 19th century literature is too narrow and that she misses many complex interconnections between literature and visual media. He also questions her assertions that 19th century writers took a more rationalist approach to visions of ghosts and other apparitions, pointing out that spiritualism and belief in ghosts was widespread in the Victorian period, even among scientists. Hence, he believes, Victorian writers did not simply explain away the existence of ghosts and spirits as phantasmagoric products of the mind, as Castle asserted.[3]

The depth of scholarship in this book makes it a "must read" work for anyone with a serious interest in the history and culture of the magic lantern in relation to literature. The book is largely free of academic jargon, although the author assumes some familiarity on the part of

readers with both visual media and Gothic literature. A few minor flaws tend to reduce the usefulness of the book—most of these I attribute to the publisher, rather than the author. First, the book cries out for more illustrations. There are very few, and none depicting such things as phantasmagoria slides of bleeding nuns and skeleton brides. Second, the index, probably not written by the author, is not very good. In the introduction (p. 5), the author criticizes another work on Gothic literature for lacking references to magic lanterns in the index, but ironically, his own index lacks such references as well. The indexer has included mostly names of people and places and other proper nouns; hence, words such as "Diorama," with a capital "D," are indexed, whereas words such as "magic lantern" and "phantasmagoria" are not, despite appearing throughout the book. There also are some errors in page references. I noticed a citation of Erasmus Darwin in the index for p. 59, but Erasmus Darwin's name does not appear on that page. Finally, the high price of the book is likely to limit its audience to a committed group of scholars interested in Gothic literature. This is unfortunate, because the book offers a rich analysis of the importance of magic lanterns and the phantasmagoria in 18th and 19th century culture and deserves a wide readership.

Notes and References

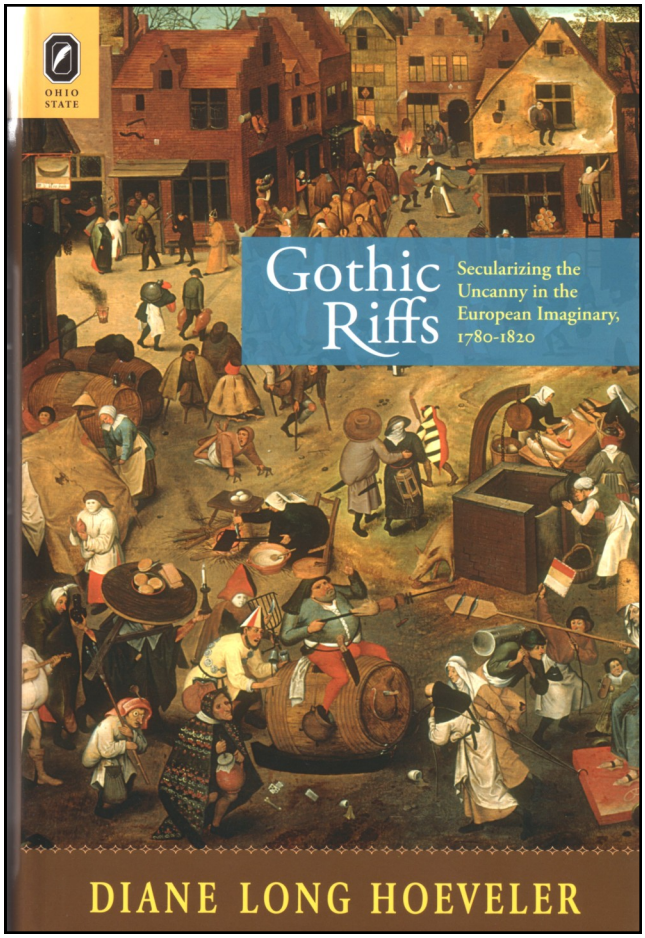
1. David Annwn. 2008. Return to fear: new discoveries on Robertson's Fantasmagoria. *The New Magic Lantern Journal* 10 (4):59-64.

2. Terry Castle. 1995. Phantasmagoria and the metaphorics of modern reverie, pp. 140-167. In: *The Female Thermometer. 18th Century Culture and the Invention of the Uncanny.* Oxford University Pressk New York.

3. For a recent discussion of the Victorians and their ghosts, see Shane McCorristine. 2010. *Spectres of the Self. Thinking about Ghosts and Ghost-Seeing in England, 1750-1920.* Cambridge University Press, New York. This book largely adopts Castle's view of the uncanny as a phantasmagoria of the mind.—**The Editor**.

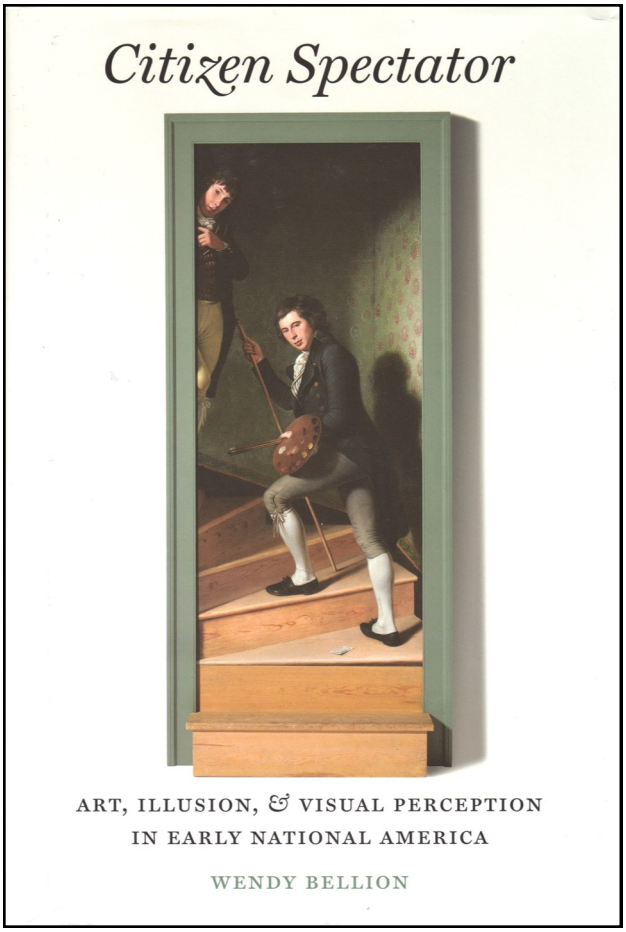
Diane Long Hoeveler. 2010. *Gothic Riffs: Secularizing the Uncanny in the European Imaginary, 1780-1820.* Ohio State University Press, Columbus, Ohio. ISBN 978-0-8142-1131-1. 289 pp. $57.95 (hardcover).

This scholarly book covers some of the same ground as David Jones's book, but from a rather different perspective. The focus here is on Gothic literature in the late 18th and early 19th centuries, with a special emphasis on Gothic drama and opera. There also is an interesting and perhaps unique discussion of Gothic chapbooks, cheap editions of Gothic tales often plagiarized or heavily influenced by longer novels and plays. The book is at its best when summarizing the plots of the many Gothic novels, stories, plays, operas, poems, and ballads of the era, with their ruined castles, prisoners in towers or dungeons, good and evil monks, characters in various sorts of disguises, and a generous helping of ghosts, spirits, and specters. The author shows a mastery of Gothic literature from England, Germany, and France and is well versed in the scholarship in the field. The themes of the book seem like a perfect opportunity for a rich discussion of magic lantern shows and the phantasmagoria, as David Jones's book has shown, and indeed, the magic lantern and the phantasmagoria make a cameo appearance in about 10 pages of a chapter entitled "Ghostly Visitants." The approach of the two books could not be more different, however. Where Jones sees an intricate web of interactions between Gothic literature and the magic lantern, with influences going in both directions, Hoeveler mostly discusses the adoption of Gothic motifs in phantasmagoria shows, pointing out influences such as Lewis's *The Monk* on Robertson's Phantasmagoria. Unfortunately, the author lacks first-hand knowledge of magic lantern history, relying mostly on secondary and even tertiary sources for her discussion: Terry Castle's classic, but somewhat dated, 1995 article on the literary life of the phantasmagoria; Jonathan Crary's *Techniques of the Observer* (1990), which has little to say about magic lanterns, and Marina Warner's *Phantasmagoria* (2006), which presents a somewhat confused history of the magic



lantern. There is no evidence that the author is even aware of the work of magic lantern scholars and pre-cinema historians. As a result, there are many errors in her account. She dates the first magic lantern show to an exhibition at the Hôtel de Liancourt in Paris in 1656 (other authors have given slightly different dates) and then says that "the next exhibition of the magic lantern show seems to have been in Leipzig during the 1760s," thereby overlooking the entire history of the magic lantern in the late 17th and early 18th centuries and the era of the traveling Savoyards. Citing Crary, she attributes the origins of the magic lantern to Athanasius Kircher's development of the camera obscura in 1671. Kircher, of course, was not the inventor of either the camera obscura or the magic lantern. The author also tends to conflate the two devices, referring at one point to "the camera obscura/magic lantern show" (p. 109). She credits David Brewster with inventing the "double mirror trick that would later be called 'Dr. Pepper's Ghost'" (p. 111), without actually identifying John Henry Pepper. The entire section on the magic lantern and the phantasmagoria represents a missed opportunity in an otherwise impressive work of scholarship and contributes relatively little to the themes of the book. David Jones's book should be the preferred source for those interested in the relationship of the magic lantern to Gothic literature.—**The Editor**.

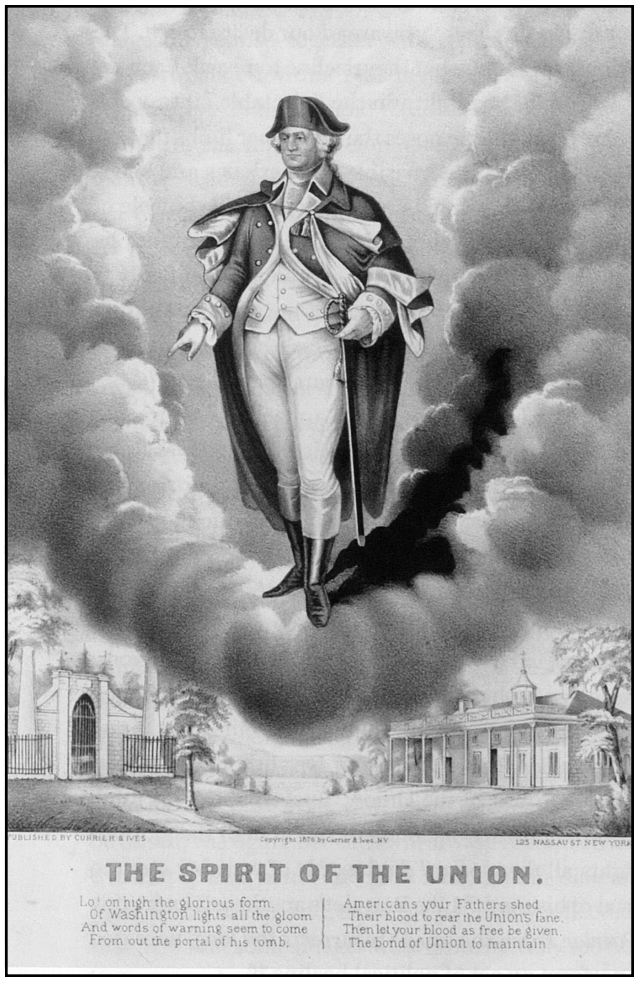
Wendy Bellion. 2011. *Citizen Spectator. Art, Illusion, and Visual Perception in Early National America.* University of North Carolina Press, Chapel Hill. 351 pages, illustrated. ISBN 978-0-8078-3388-9. $45.00 (hardcover).



Very little has been written about magic lanterns and other optical devices in early America, so this new book is a welcome addition to the literature. The book discusses visual arts and visual culture in America from about 1790 through the first two decades of the 19th century. The focus is on Philadelphia, the cultural and political center of the country in the early years of the Republic. The involvement of the Peale family in visual arts and culture provides the framework for the book. The museum founded in Philadelphia by the artist Charles Wilson Peale served as the center of visual and scientific culture in Philadelphia, and his work was complemented by that of his artist sons, Rembrandt Peale, Rubens Peale, and Titian Peale. Rembrandt founded his own museum in Baltimore, and both Charles and Rembrandt were connected with exhibitions of the phantasmagoria. Three types of cultural objects form the major themes of the book: exhibitions of optical devices, including magic lanterns; trompe d'oiel paintings, and The Invisible Lady. These themes are used to weave together an interesting narrative that examines contemporary ideas about visual perception and illusion, art, and politics.

Two chapters will be of particular interest to readers of *The Magic Lantern Gazette*. Chapter 1, entitled "Theaters of Visuality," discusses early American magic lantern shows, phantasmagoria exhibitions, and other optical devices such as the camera obscura, solar microscopes, cosmoramas, peep shows, perspective boxes, vue optiques, illuminated transparencies, and panoramas. The author draws heavily on accounts from contemporary newspapers, although she also is very thorough in citing earlier scholarship, including a number of unpublished Ph.D. dissertations that often are ignored. The chapter is illustrated with a number of old engravings, some familiar and others not often seen.

Chapter 6, entitled "Phantasmagoric Washington," deals with images of George Washington, especially somewhat phantasmagoric images of Washington arising from his tomb or ascending into heaven. Much of the chapter focuses on a painting by Rembrandt Peale of Washington depicted in an oval window surrounded by a trompe l'oiel frame of stonework, which the artist hoped would become the "official" national image of the first President (it didn't). The author argues for an influence of the phantasmagoria on Rembrandt Peale's painting and other contemporary images of the dead President. One interesting illustration in this chapter is a Currier and Ives print from 1876 called "The Spirit of the Nation," showing Washington in military uniform ascending on a bed of clouds that hover above images of Mt. Vernon and Washington's tomb. I


PUBLISHED BY CURRIER & IVES
125 NASSAU ST. NEW YORK
THE SPIRIT OF THE UNION.
Lo! on high the glorious form
Of Washington lights all the gloom
And words of warning seem to come
From out the portal of his tomb.
Americans your Fathers shed
Their blood to rear the Union's fane.
Then let your blood as free be given.
The bond of Union to maintain

Currier and Ives print, "The Spirit of the Union" (1876). From *Citizen Spectator*, p. 326.

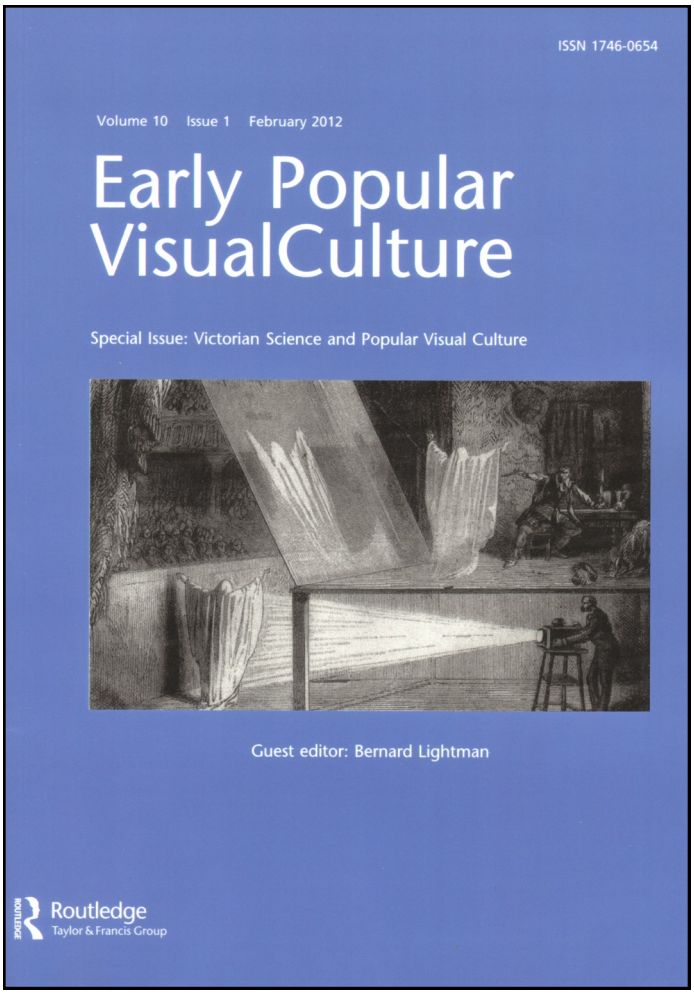
immediately recognized this image as the model for two lantern slides in my collection, one showing exactly the same image, and the other a slip-slide showing Washington's tomb with a miniature version of the same image of Washington appearing in the doorway. The author seems not to have seen these slides, but they make a nice addition to her discussion of the phantasmagoric nature of many images of Washington from the early 19th century.

In between these two chapters is some fascinating material on Peale's museum, and in particular trompe l'oiel pantings, deceptive images of startling realism of subjects like piles of old papers, museum catalogs hanging on nails on a wall, and the dust jacket painting of two of Charles Wilson Peale's sons seeming to climb a highly realistic staircase that in fact is a painted image. There also is a fascinating chapter on the strange cultural phenomenon of The Invisible Lady. This exhibition, which was very popular in the early 19th century, consisted of a glass box or globe equipped with horns through which the disembodied voice of a woman could be heard, but the woman herself could not be seen. This was accomplished through a series of hidden speaking tubes leading to a chamber where the woman could see the spectators and engage them in conversation, but they could not see her. There was much speculation about how this magic effect was produced and even some scientific treatises that illustrated the illusion.

The entire book is wonderfully written, with a minimum of academic jargon, and beautifully researched. The illustrations, both black and white and some color plates, are well chosen to complement the text. There is a noticeable symmetry to the structure of the book, which both begins and ends with a discussion of optics and the phantasmagoria in particular. Overall, it provides a wonderful look at visual culture in the United States during a period largely neglected by most historians.—**The Editor**.

Two lantern slides modeled after the 1876 Currier and Ives print of George Washington. The bottom slide is a slip-slide in which Washington appears in a previously empty tomb door. Wells collection.

The Research Page provides short summaries of recent academic research on topics related to the magic lantern and its history.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Early Popular VisualCulture
Special Issue: Victorian Science and Popular Visual Culture
Guest editor: Bernard Lightman
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***Early Popular Visual Culture*, vol. 10, issue 1 (February 2012): Special Issue on Victorian Science and Popular Visual Culture. Edited by Bernard Lightman.**

This special issue of *Early Popular Visual Culture*, edited by historian of science Bernard Lightman, focuses on the interactions between Victorian science and popular visual culture. As is normally the case with this journal, the emphasis is on visual culture in Britain. Several articles will be of interest to magic lantern scholars. Most relevant is Iwan Rhys Morus's article, "Illuminating Illusions, or, the Victorian Art of Seeing Things" (pp. 37-50). Morus is a historian of science who has previously written on topics related to magic lanterns. He describes the work of John Henry Pepper, who became famous for his ghost illusions and magic lantern shows at the Royal Polytechnic Institution. He relates Pepper's work to Scottish common sense philosophy, as conveyed through the writings of scientist Sir David Brewster on optical illusions, especially his book, *Letters on Natural Magic* (first published in 1832). Part of Brewster's mission was to debunk the claims of illusionists and magicians by providing rational scientific explanations of optical illusions and other apparently magical delusions. Part of his project was to explain the nature of visual perception and how it could be misled by natural phenomena and artificial tricks and illusions. Not surprisingly, Brewster was fascinated by magic lantern shows, the phantasmagoria, and other optical performances. Morus describes these types of optical shows in some detail and discusses their relationship to Victorian science. Pepper's ghost illusion was perhaps the premier example of the type of apparently magical phenomena that Brewster tried to explain in rational terms, and the 1868 edition of Brewster's book, published after his death, included new material on Pepper's ghost, mostly contributed by James Alexander Smith. Morus discusses the nature of Pepper's ghost performances, as well as his Polytechnic magic lantern shows, in some detail. The article cites lots of relevant material from original 19th century works, as well as work by other historians of science. Strangely, however, some work by magic lantern historians and scholars in other fields is not mentioned, including a detailed article on Pepper's ghost published by Jeremy Brooker in this same journal several years ago.[1]

Another article that deals mostly with projected images is Simon Schaffer's "Transport Phenomena: Space and Visibility in Victorian Physics" (pp. 71-91). The article begins by discussing Robert Paul, one of the founders of British cinematography. Paul received training in physics, and late in his career, looking back on the early days of cinematography, he invoked the relationship of Victorian-era physics to visual culture in explaining the origins of the cinema. Most of this article deals with the important role played by visual demonstration in the public understanding of physics in the 19th century, and in particular, the role of projected images. There is considerable discussion of John Tyndall, the quintessential Victorian physicist, who combined experimental demonstrations of physical phenomena and experiments with various forms of projected images in both popular and scientific lectures. Also discussed is the work of Charles Vernon Boys, a disciple of Tyndall, who developed many new ways of projecting live physics experiments in lecture halls. Boys also collaborated with Robert Paul in producing motion pictures that allowed viewers to visualize transient phenomena such as sound waves. H. G. Wells studied physics with Boys, and the two of them collaborated on patent for a simulated time machine, inspired by Wells's story, *The Time Machine*. The simulated time machine was described as a "novel form of entertainment" that gave people the illusion of being transported through time. It used multiple projected moving images, along with special effects, such as blowing air currents and moving platforms, to further simulate motion. The 1895 patent for this machine was important because it was the first description of a cinema projector.

A couple of other articles in this issue address issues at least peripherally related to magic lanterns and should appeal to those with a general interest in visual displays and entertainment. Laurie Garrison's article, "Virtual Reality and Subjective Response: Narrating the Search for the Franklin Expedition Through Robert Burford's Panorama" (pp. 7-22), discusses in detail the scientific and political context for the production, exhibition, and reception of Robert Burford's panorama, *Summer and Winter Views of the Polar Regions* (1850). Sir John Franklin famously set out on an expedition to explore the Northwest Passage in 1845, and he and his ship and crew disappeared without a trace. The British Admiralty sent out a series of expeditions to search for the lost explorers, without success, and Burford's panorama was a visual representation of the first such effort. The panorama no longer exists, but the article includes illustrations from the printed guidebook to the exhibition, along with published illustrations by Lt. William Browne of the 1848 expedition, on which Burford's panorama was based.

Another article that deals with showmen and visual displays is Sadiah Quereshi's "Peopling the Landscape: Showmen, Displayed Peoples and Travel Illustration in Nineteenth-Century Britain" (pp. 23-36). She describes the common Victorian practice of exhibiting living people from exotic locations (Africa, Lapland, Indians from America) in naturalistic settings that made use of theatrical scenery techniques to enhance the realism of these human displays. In some cases, people were displayed in conjunction with traveling lecturers, while in other contexts, such has world's fairs, there were fixed displays, sometimes involving whole transplanted villages in which the displayed people actually lived.[2]

Notes and References

1. Jeremy Brooker. 2007. The Polytechnic Ghost: Pepper's Ghost, metempsychosis and the magic lantern at the Royal Polytechnic Institution. *Early Popular Visual Culture* 5:189-206.

2. There has been a considerable amount of scholarship on the 19th century vogue for exhibiting people from exotic lands at World's Fairs, zoos, museums, and other venues. See: Bernth Lindfors. 1999. *Africans on Stage: Studies in Ethnological Show Business.* Indiana University Press, Bloomington; Alison Griffiths. 2002. *Wondrous Difference: Cinema, Anthropology, and Turn-of-the Century Visual Culture.* Columbia University Press, New York; Pascal Blanchard, Nicolas Bancel, Gilles Boetsch, Eeric Deroo, Sandrine Lemaire, and Charles Forsdick, eds. 2008. *Human Zoos: Science and Spectacle in the Age of Colonial Empires.* Liverpool University Press, Liverpool; Sadiah Quereshi. 2011. *Peoples on Parade: Exhibitions, Empire, and Anthropology in Nineteenth-Century Britain.* University of Chicago Press, Chicago.

Jasmine Allen. 2012. Stained glass and the culture of the spectacle, 1780-1862. *Visual Culture in Britain* 13:1-23.

This article seeks to place the revival of stained glass art in 19th century Britain in the context other forms of visual spectacle, especially those involving some form of transparency. The author focuses especially on the extensive displays of stained glass at exhibitions such as the Great Exhibition of 1851 and the International Exhibition in London in 1862. She compares the kaleidoscopic displays created by light moving across stained glass to other visual entertainments of the period, including magic lantern shows, the phantasmagoria, panoramas, dioramas, peep shows, and the Eidophusikon. There is not much in her description of these entertainments that will be new to readers of the *Magic Lantern Gazette*. Nevertheless, taking her cue from Isobel Armstrong's magnificent 2008 book, *Victorian Glassworlds: Glass Culture and the Imagination 1830-1880*, she does succeed in placing magic lantern slides in the broader context of a Victorian fascination with transparencies and images on glass. There is extensive discussion of the vogue for painting on glass, an activity that led to the publication of numerous handbooks on glass painting, including those devoted to painting on glass for the magic lantern. There also were much larger scale paintings on glass, including copies of John Martin's panoramic paintings such as *Belshazzar's Feast*, which also served as models for some magic lantern slides. The article is illustrated with a number of color images and should appeal to anyone with an interest in Victorian visual culture.

Morena Corradi. 2012. Staging the uncanny: phantasmagoria in post-unification Italy. *Image and Narrative* 13 (1):3-19.

This article, published in the online journal *Image and Narrative*, discusses magic lantern shows and the phantasmagoria in late 19th century Italy, not only in the context of actual performances, but also in the use of metaphors in contemporary political discourse. The author argues for a close relationship between science and entertainment in the 19th century, due to the "theatralisation of science;" in other words, the use of science as public spectacle and entertainment. She discusses several phantasmagoria performances in Milan in the 1870s, which took place at a time when public interest in pseudo-scientific phenomena, such as spiritualism and animal magnetism, were high. Also discussed are special effects such as ghost illusions in stage plays. The main focus on the article is not on the performances themselves, but rather the reception of the performances as described in popular periodicals of the day. Phantasmagoria shows played a dual role in encouraging belief in ghosts and

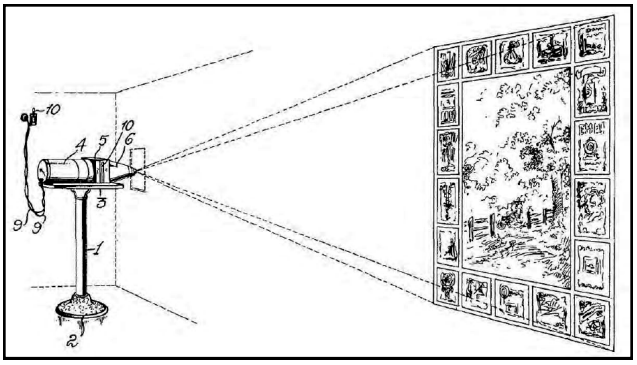
spirits in some viewers, while simultaneously serving as a rational alternative to the actual appearance of spirits. Contemporary articles often deplored the superstition encouraged by phantasmagoria performances, such as those of Monsieur Adonis in Milan. This performer initially failed to produce specters, causing him to be booed by the audience, but he later succeeded with his phantasmagoria lantern, resulting in expressions of appreciation from the audience. The final section of the article discusses the gradual emergence of the term "phantasmagoria" as a literary metaphor, particularly as it was applied to the somewhat confusing state of Italian politics. The article makes for interesting reading, in part because it deals with developments in Italy, which have not received much attention from previous scholars. The author, however, seems strangely unaware of the work of magic lantern historians, including Italians. She cites a 2004 article by Tom Gunning on the phantasmagoria, but makes no mention of other scholars who have written extensively on this topic.

Christine Blättler. 2012. Phantasmagoria: a profane phenomenon as a critical alternative to the Fetish. ***Image and Narrative*** **13 (1):32-47.**

This article, which appeared in the same issue of the journal *Image and Narrative* as the previous one, does not offer much for those interested in the magic lantern or actual phantasmagoria shows. It focuses instead on the metaphorical use of the phantasmagoria by social critic Walter Benjamin and other social theorists, such as Theodor Adorno and Roland Barthes. Although it makes brief mention of the actual phantasmagoria shows of the late 18th century, most of the article is very theoretical and somewhat divorced from the actual history of the phantasmagoria. There is a good deal of academic jargon to wade through, and the article is made even less accessible by the inclusion of long un-translated passages in French and German.

Jeremy Groskopf. 2012. Profit margins: silent era precursors of online advertising tactics. ***Film History*** **24:82-96.**

We have all had the experience of opening up a Facebook page or a website and finding ourselves assaulted by pop-up boxes and other forms of advertising, sometimes appearing in the middle of what we are trying to read, or at the margins of the screen. This article address attempts in the early days of cinema to introduce advertising to the movie screen while avoiding as much as possible irritating the theater's patrons. Much of the article is based on patent designs for devices to display advertisements in movie theaters, some of which were never actually built. There were schemes to have special lamps illuminating advertising signs on the theater walls, while at the same time providing low, diffuse light in the theater. Other ideas included illuminated light boxes with transparent advertisements placed in rows on either side of the movie screen, much like the light-up signs at modern fast-food drive-in restaurants. Of course, there also were ideas for placing advertisements directly on the screen, including the simple advertising lantern slides collected by many of our society members. One particularly unusual idea illustrated in the article is a 1920 patent for an "Advertising Stereopticon" that was designed to project advertisements around the periphery of a movie screen, like a picture frame, while the movie itself was being projected by another machine. This would seem to present considerable difficulties in getting all the images lined up properly, and it isn't clear whether this machine ever found its way into an actual movie theater. The author argues that many of these advertising devices were outdated by the time they were invented, as movie theaters in the 1920s transitioned from low-brow nickelodeon theaters to opulent, highly decorated movie palaces in which such crude advertising would have seemed out of place.



Patent drawing of Henry A. Miedreich's "Advertising Stereopticon" (1920), designed to project advertisements around the periphery of a movie screen, like an illustrated picture frame. From Groskopf (2012), p. 90.

Lantern Slides by John Wells Rahill of his Travels in Russia and China, 1917-1918

Top: Ruins of old Nordic tower and wall in the Kremlin of Pskov. Built in early 13th century, they lay in ruins during Mr. Rahill's visit. Since then, the Kremlin has been restored and is a popular destination for tourists.

Bottom: Funeral procession, Peking, China. About 80 or so images from the collection are from China. Scenes include the streets of Peking, The Great Wall, and interior images of the Forbidden City. Photos by Anton Orlov.

Lantern slides of Russia by John Wells Rahill, winter of 1917-1918

Top: Soldiers walking through a snowy field. The ambiguity of this image mixed with the slight motion blur give it an eerie feeling. Where are they going? How many of them will come out alive from this conflict?

Bottom: "A typical soldatski Dom crowd, YMCA" – Russian soldiers in front of the Soldiers' Club set up by Mr. Rahill in the town of Valk (currently known as Valka/Valga, depending on which side of the Estonia/Lithuania border one is on). Photos by Anton Orlov